FOREVER KNIGHT

Episode #210

FATHER'S DAY

written by

Gillian Horvath

To Vicky
I don't want another script... I want that script!

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CAST

NICK KNIGHT
SCHANKE
NATALIE
COHEN
LACROIX
JANETTE
DAVID CONSTANTINE
OLD CONSTANTINE
YOUNG CONSTANTINE
KARIN CONSTANTINE
JOHNNY L
CAREY
CARTER
CUSTOMS OFFICER

SETS

INT. CONSTANTINE HOUSE - CONFERENCE ROOM
INT. DAVID'S HOUSE - FRONT HALL
INT. DAVID'S HOUSE - LIVING ROOM
INT. PRECINCT - LOCKER ROOM
INT. PRECINCT - BULLPEN
INT. NICK'S CAR
INT. NEW YORK DOCKS - CARGO HOLDING AREA - 1925 *
INT. YOUNG CONSTANTINE'S OFFICE - 1925
INT. RADIO STATION CERK
INT. PRECINCT - COHEN'S OFFICE
INT. MORGUE
INT. HOTEL ROOM - PARIS 1925 *
INT. NICK'S LOFT
INT. RAVEN
INT. PRECINCT - ENTRANCE
INT. HOTEL LOBBY - LOS ANGELES 1925 *

EXT. BEHIND DAVID'S HOUSE
EXT. PRECINCT
EXT. BLEEKER AND BRIDGE
EXT. ALLEY
EXT. NEW YORK DOCKS - 1925 *
EXT. DAVID'S HOUSE
EXT. STREET BY DAVID'S HOUSE
EXT. PARIS ALLEY - 1925 *
EXT. NICK'S LOFT
EXT. STREETS
EXT. LOADING DOCK - PRESENT DAY *
EXT. TORONTO

"Father's Day"

TEASER

FADE IN:

1 INT. CONSTANTINE HOUSE - CONFERENCE ROOM - EVENING 1

We're CLOSE ON the face of THOMAS CONSTANTINE. It's all we see. He's an ancient man, wiry, still tough as nails despite physical deterioration. There's no weakness in him, and no tolerance for weakness.

CONSTANTINE
There's no prouder day in a Father's life than the day he can pass on to his child the things that matter the most to him. Today is that day.

2 INT. DAVID'S HOUSE - FRONT HALL - EVENING 2

Pleasant, upscale, not opulent. DAVID CONSTANTINE, in his 20's with dark good looks, clean-cut in a suit and tie, steps through the front door.

KARIN, David's wife, stands in the door from the living room, their 5-year-old son, ADAM, half-hidden behind her.

KARIN
David... Johnny L's here.
(beat)
Is something going on?

David reacts, his face darkening. Something's definitely going on, but he doesn't say what.

3 INT. CONSTANTINE HOUSE - CONFERENCE ROOM 3

A little WIDER this time. Old Constantine sits at the head of a polished mahogany table in an old-world, old-money conference room. During the following, the CAMERA continues to PULL BACK, revealing the others at the table: a half-dozen middle-aged men (and one woman) in suits. These are the Vice Presidents of the business Constantine has built. A MEDICAL ATTENDANT in whites waits unobtrusively behind Constantine.

CONSTANTINE
I'm a very old man. I've lived longer than I should. I've buried two sons and two grandsons.

(CONTINUED)

3 CONTINUED: 3

A racking cough shakes him. The Attendant steps forward; Constantine waves him off.

CONSTANTINE
I've waited... And at last the day has come for my great-grandson to step in and take my place.

4 INT. DAVID'S HOUSE - LIVING ROOM 4

David moves into the living room. JOEY LAMAR, reliable muscle, is waiting there.

DAVID
It's today?

JOEY L
They're sending Carey with the limo to get you.
(checks his watch)
They'll be here any minute. *

5 INT. CONSTANTINE HOUSE - CONFERENCE ROOM 5

CONSTANTINE
You think he's too young? I was less than twenty when my father, God rest his soul, put all this in my hands.

Constantine rakes the assemblage with a hard look. There's no question he still commands the room. There's no murmur of dissent.

CONSTANTINE
Now it's David's turn. He may be young, but don't think he's weak. He's strong, as strong as I was.
(beat)
He's a Constantine. The last.

6 INT. DAVID'S HOUSE - LIVING ROOM/FRONT HALL 6

David moves to Karin. Wasting no time.

KARIN
David... What's going on? What did you do?

DAVID
Nothing. Nothing yet.

(CONTINUED)

6 CONTINUED: 6

He scoops up Adam.

DAVID
Get his coat.

JOHNNY L
(shakes his head)
Leave them here. They'll be safer.

DAVID
(No!)
My great-grandfather will send people.

JOHNNY L
They want you David, not them. *
(to Karin; urgent)
You don't know where he's going. You don't know anything.

KARIN
(growing desperate)
David -- !

JOHNNY L
(to David)
You can send for them later.

The doorbell rings. Johnny L and David startle. Johnny L grabs Adam out of David's arms and presses him into Karin's, then --

JOHNNY L
(bodily grabbing David)
Out the back, go, go!

He hustles David down the hall, leaving Karin standing there, in shock. The door slams open. She wheels around in terror. *

CAREY and JIM, the two muscle-bound escorts sent by Constantine barge in. * *

CAREY *
Where's David? *

KARIN *
(panicked) *
What do you want?! *

They move into the house, searching. *

7 EXT. DAVID'S HOUSE - SIDE ENTRANCE - EVENING 7*

David and Johnny L exit the side door, race back towards the front of the house. * *

7A INT. DAVID'S HOUSE - EVENING 7A*

Carey confronts Karin as Jim fans out into the house. *

CAREY *
Where'd he go, Karin? *

KARIN *
I don't know! *

The SOUND of a car starting up outside the house alerts Carey * and Jim to the fact that David has given them the slip. They * race out of the house. *

7B EXT. DAVID'S HOUSE - FRONT DRIVEWAY 7B*

With Johnny L. at the wheel, he and David peel out as Carey and * Jim come racing out the front entrance to their own car. *

8 INT. CONSTANTINE HOUSE - CONFERENCE ROOM 8

A LIEUTENANT enters the room and leans down to whisper directly in Constantine's ear.

The old Don sags for one brief moment, then straightens, his eyes hard chips in his weathered face.

CONSTANTINE
There's no harder day in a father's life than the day he must discipline his child. But love demands sacrifices of us all.

He nods significantly at the Lieutenant, who hurries out.

CONSTANTINE
The Family must be protected.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. PRECINCT - NIGHT 9

Nick's car pulls up.

SCHANKE (PRE-LAP)
C'mon, Carter, you owe me.

10 INT. PRECINCT - LOCKER ROOM - NIGHT 10

Shift change. The locker room is busy with guys getting in and out of uniform. CARTER, a black cop in his 40's, is at the sink. SCHANKE's next to him.

CARTER
I can't, Schanke. Family stuff.

SCHANKE
Family stuff?! Who covered for you at Christmas?

CARTER
Sorry. Maybe next time.

Nick, entering in the b.g., catches the end of this. Watches, bemused, as Carter moves off and Schanke transfers his attention to a YOUNG DETECTIVE at a locker.

SCHANKE
Rosin? You off on Sunday? Talk you into a trade?

Rosin just shakes his head and moves away. Schanke calls after him:

SCHANKE
See if I ever lend you my electric lumbar pillow again!

Nick moves to his locker, shucks his jacket to buckle on his holster. Cocks a questioning eyebrow at Schanke -- What's up?

SCHANKE
Lemme ask you something, Knight. Do I look like a soft touch to you?

Nick hesitates. Schanke rolls on.

(CONTINUED)

10 CONTINUED: 10

SCHANKE
I help these guys out all the time. I traded shifts with Carter the day before Christmas, for Pete's sake. Now when I need someone to do me a favor so I can take my wife and kid up to the lake for Father's Day, it's like nobody knows me.

NICK
We're off Sunday.

SCHANKE
Correction. You're off Sunday.
(off Nick's look)
Cohen checked my time cards and decided I'd been late a total of six hours over the last three months. So I'm working an extra shift.
(full self-pity mode)
I miss enough of my daughter's life working the night shift. Now I've gotta miss her special chocolate pudding cake, too.

NICK
I'll cover for you.

Schanke stops dead.

SCHANKE
You mean it? No strings?

NICK
Why not?
(beat)
Go be with your family, Schanke.

SCHANKE
(genuinely touched)
Thanks, Knight. I owe you one.

He's heading for the door. As he moves out, Nick calls after him --

NICK
Just not the electric lumbar pillow, okay?

Pulling on his jacket, he follows Schanke out.

11 INT. PRECINCT - BULLPEN - NIGHT 11

CAPTAIN COHEN is waiting by Schanke's desk. Looking pointedly at her watch. Schanke looks at his watch, looks back at her. Waiting for the inevitable.

Cohen decides not to quibble over two minutes.

COHEN
Are you expecting a call from Johnny Lamar, Detective?

SCHANKE
(not sure where this is going)
No...

COHEN
Well, he called. Says he's bringing in David Constantine, tonight.

Nick and Schanke both gape at her. Nick recovers first.

NICK
David Constantine is turning on the family? He's talking?

COHEN
Apparently your partner set it up.

SCHANKE
Wait a minute, Captain, let's not get too excited. Johnny Lamar talks a good game, he doesn't always deliver.

COHEN
Yeah? Well, he says he's going to deliver David Constantine into protective custody if you meet him at Bleeker and Bridge in half an hour.

NICK
David Constantine's next in line for the throne. If this is for real --

COHEN
His testimony can put his family's business out of business. And the old man'll be spending his few remaining days in a prison hospital. Which would make me very happy.
(MORE)

(CONTINUED)

11 CONTINUED: 11

COHEN (cont'd)
(beat)
I suggest you go meet the man.

SCHANKE
Anything to put a smile on your face, Captain.

COHEN
Try to be on time.

12 INT. NICK'S CAR - NIGHT 12

Nick's driving. In the passenger seat, Schanke is hunched over a mimeographed sheet spread out against the dashboard, a blunt pencil in his hand.

SCHANKE
What's that word... Kind of like generous... starts with an 'a'?

NICK
Altruistic?

SCHANKE
Altruistic, yeah.

Schanke goes back to writing.

NICK
What is that?

SCHANKE
Some kind of questionnaire for Jenny's school project.
(reading aloud)
"What Is A Father?"
(off Nick's look)
We're supposed to give examples from our lives.
(beat)
Like I don't have enough paperwork in my life already.

NICK
(reaching)
That sounds really --

SCHANKE
Stupid, I know. It is stupid. But it's for Jenny, what am I gonna do?
(MORE)

(CONTINUED)

12 CONTINUED: 12

SCHANKE (cont'd)
(beat)
We were supposed to fill it out together. But I had the Figueroa case to clear up on Wednesday, and then I was in court yesterday...

They've reached Bleeker and Bridge.

NICK
(as he pulls the car up)
And?
(a gentle dig)
What is a father?

SCHANKE
A sucker, for doing this stupid form.

13 EXT. BLEEKER AND BRIDGE - NIGHT 13

Nick and Schanke get out of the car and head toward the alley. Schanke shoves the school questionnaire into a pocket.

14 EXT. ALLEY - NIGHT 14

Nick and Schanke reach the scene and stop dead. Johnny L's car * sits abandoned in the alley, its front doors open. *

Johnny L himself lies on a nearby fire escape, two bullet holes * in his back. We see his lifeless face. *

Schanke and Nick draw their guns. Schanke hurries to check on * Johnny L, Nick moves to the car, looks inside. No sign of * David. Nick looks over to Schanke, who has just checked for a * pulse from Johnny L and found none. Schanke looks to Nick, * shakes his head; this one's dead. *

NICK
I don't think this is going to put that smile on the Captain's face.

DISSOLVE TO:

15 EXT. BLEEKER AND BRIDGE - NIGHT - LATER 15

A black-and-white with lights rotating blocks off the street. Yellow crime scene tape is across the mouth of the alley.

16 EXT. ALLEY - NIGHT 16

Natalie stands from the body, snapping off her gloves. Nick and Schanke look on. *

NATALIE *
Two in the back, one in the head, from twenty-five or thirty feet. Nice marksmanship. *
(to Nick) *
Professionals. *

NICK *
Any sign of the passenger? *

NATALIE *
If he was here, he got away clean. *

COHEN (O.S.)
He was here.

She steps up and joins the group.

COHEN
It's all over town now -- David Constantine ran out on the family, and the old man's got every soldier in town looking for him.

SCHANKE *
Maybe they took him. Just because junior isn't lying here getting clammy doesn't mean he got away. *

COHEN *
All I know is David Constantine was supposed to be a Crown witness, and instead he's a missing person. If he's still alive, we have to find him fast. *

She moves away. *

SCHANKE *
If Little David did give 'em the slip, I don't like his odds. I mean, where's he gonna go? The Constantines aren't a family you leave. *

NATALIE
Not alive, anyway.

Off Nick's face --

16A EXT. NEW YORK DOCKS - 1925 - ESTABLISHING - NIGHT - STOCK 16A*

17 INT. CARGO HOLDING AREA - 1925 - NIGHT 17*

YOUNG THOMAS CONSTANTINE, barely 20, already an impressive figure in his impeccable suit and slick hair, moves down a row of stacked cargo; two big silent LONGSHOREMEN in his wake. He's checking labels on boxes. *

He finds an OVERSIZED STEAMER TRUNK and gestures to it. The two Longshoremen heft it and start to move off with it. *

A CUSTOMS OFFICER hurries over from down the aisle. *

CUSTOMS OFFICER
Hey, that hasn't been inspected --

Young Constantine turns to the Customs Officer. The Customs Officer stops, backtracking.

CUSTOMS OFFICER
Mr. Constantine... I'm sorry, sir, I didn't realize you were..
(waving the Longshoremen through)
Go right ahead, sir.

YOUNG CONSTANTINE
(in passing)
I appreciate the kindness.

It's said in a low tone, almost threatening -- his version of 'an offer they can't refuse.'

18 INT. YOUNG CONSTANTINE'S OFFICE - 1925 - DAY 18*

The Longshoremen put the trunk down. Young Constantine hands them a couple of bills and ushers them out.

Young Constantine moves to the window, shuts the blinds and lowers the shades.

Then he takes a crowbar from the desk and, with unexpected violence, tears the lock off the trunk. He pulls the two halves apart and...

NICK KNIGHT tumbles out of the cramped compartment.

YOUNG CONSTANTINE
Welcome to the New World.

Nick stands a little shakily, blinking in the filtered light.

(CONTINUED)

18 CONTINUED: 18

NICK
Don Constantine?

YOUNG CONSTANTINE
(a tiny bow)
At your humble service.

There's no humility in it.

Young Constantine offers his hand. Nick tries to step forward to take it; staggers, weak from the trip.

Young Constantine guides him to the nearest chair, hands him an old-fashioned square tonic bottle, filled with red liquid.

YOUNG CONSTANTINE
I have an arrangement with the hospital.

Nick takes a swig, his strength returning.

NICK
I had to leave France in something of a hurry.... I wasn't able to bring much.

He puts his gold pocket watch on the desk. Young Constantine considers it a moment, weighing it in his hand appraisingly.

Nick digs in another pocket, takes out an intricate diamond necklace. Hesitates a moment, then puts it on the desk.

YOUNG CONSTANTINE
This is enough.
(beat)
Will you be followed?

Nick's sharp look is answer enough.

YOUNG CONSTANTINE
(calculating)
The West Coast, I think, will be safer... If you have no preference?
(without waiting for an answer)
Los Angeles, then... and a new name.
(off Nick's look)
No?

(CONTINUED)

18 CONTINUED: 2 18

NICK
Los Angeles is fine.
(beat)
You're not quite what I expected.

YOUNG CONSTANTINE
You thought I'd be older.
(off Nick's nod)
I could say the same of you, sir.
(a beat)
My father died last year. I head this family now. I assure you, whatever you need will be taken care of.
(re the bottle)
Whatever you need.

19 INT. DAVID'S HOUSE - LIVING ROOM - NIGHT 19

Nick and Schanke are there with Karin. She's nervous as a cat.

KARIN
Is there... has something happened?

SCHANKE
We're trying to locate your husband, ma'am. Do you have any idea where he might have gone?

KARIN
(hesitant)
Um... he's in New York... on business.

(beat)
Is there a problem?

SCHANKE
You could say that.

NICK
When was the last time you saw Johnny Lamar, Mrs. Constantine?

KARIN
It must be two weeks ago.

SCHANKE
He wasn't here earlier tonight?

KARIN
What is this about? What's happened?

(CONTINUED)

19 CONTINUED: 19

SCHANKE
Johnny Lamar's dead, Mrs. Constantine, and your husband could be next if we don't find him before his great-grandfather does. *

KARIN
Don't be ridiculous. David's great-grandfather? *

Her disbelief is genuine.

KARIN
(continuing)
He's family. He looks out for us. Why on earth would he want to hurt David?

SCHANKE
To keep him from talking to us.

KARIN
My husband would have no reason to talk to you, Detective. And I don't think I do, either.

NICK
(serious)
David could be in very real danger, Mrs. Constantine. I think you know that.
(a beat; into her eyes)
You're all in danger.

She wavers for an instant, struck by the truth of what he says. Then she recovers.

KARIN
We'll be fine, thank you very much.
(steering them out)
Good night.

20 EXT. DAVID'S HOUSE - NIGHT 20

As Nick and Schanke are exiting.

SCHANKE
(to Karin)
If you change your mind, you know where to call. And if you hear from your husband --

(CONTINUED)

20 CONTINUED: 20

KARIN
(at the door)
Good night, Detective.

She closes the door in his face. He glares at the door.

Nick stops, a puzzled look, scans the area. Schanke steps to him.

SCHANKE
What do you have to say to get through to some people?

He notes Nick distracted look.

SCHANKE (cont'd)
...What?

Whatever Nick has sensed is now gone; it may have been nothing at all.

NICK
Nothing.

Nick moves towards the car. Schanke follows.

21 EXT. PRECINCT - NIGHT - LATER 21

Nick's car pulls up.

21A INT. NICK'S CAR - NIGHT 21A*

Nick and Schanke. Schanke sighs.

SCHANKE
Cohen's going to be a drill sergeant for a week after this little development.

Schanke opens his door and climbs out; Nick doesn't move, staring thoughtfully ahead.

SCHANKE
Hello? You coming?

NICK
You go ahead. There's something I need to check out.

He turns the key in the ignition. Schanke holds onto the open door, as though to hold the car in place.

(CONTINUED)

21A CONTINUED: 21A

SCHANKE
Whoa, whoa, whoa. You want to go check something out while I go in there and tell the captain we've got nothing? She's gonna chew me a new face. No way I'm letting you offa this one.

NICK
You owe me one, remember? For Sunday.

He leans across the car and shuts the passenger door, then drives away, leaving Schanke standing there, dumbstruck.

22 INT. RADIO STATION CERK - NIGHT 22

The Nightcrawler is at the microphone. CLOSE ON his mouth, whispering into the open mic:

LACROIX
It's Question Time on the Night Beat, gentle listeners. I see by the old clock on the wall that it's almost Father's Day.

PULL BACK to find Lacroix comfortably ensconced, his chair tilted back, feet up on the sound board, the mic on its long gooseneck hanging over him.

LACROIX
So tonight's question is: What is a father?

23 INTERCUT - NICK DRIVING 23

He looks at the radio, startled. Lacroix's in his head again.

24 BACK TO SCENE 24

LACROIX
(spoken)
Ring ring.
(mock excitement)
We have a caller! And our caller thinks a father is...
(pregnant pause)
"Altruistic."

Who knows how he does it, but the voice that says 'altruistic' is Schanke's.

(CONTINUED)

24 CONTINUED: 24

LACROIX
(his normal voice)
BZZT! Oh, too bad, thanks for playing though.
(sits up, intensifying)
Every parent wants something in return. Love, loyalty...
(a hiss)
Nothing is free.

25 EXT. DAVID'S HOUSE - NIGHT 25

Nick's car pulls up and Nick gets out. Lacroix continues V.O., though Nick is no longer listening.

LACROIX (V.O.)
Tell me, boys and girls, the Nightcrawler wants to know...

Nick moves silently through the yard, a gliding shadow, on the alert. He stops, suddenly aware of something... someone close by. The SOUND of BREATHING, a HEARTBEAT. *

NICK'S VAMP POV - THE YARD *

He scans around quickly, searching... *

LACROIX (V.O.) *
What did your father promise you? *

BACK TO SCENE *

Nick spots a shape among the bushes. He circles around cautiously. *

LACROIX (V.O.) *
Did he promise to take care of you? *

Nick gets behind the shape, a man watching the house. Nick pulls his gun, takes a steady stance. *

LACROIX (V.O.)
(loaded)
Did he keep his promise?

NICK
(to the watching man)
Police! Turn around slowly.

The man starts. Instead of turning he RUNS, taking off down the access way between houses.

Nick quickly holsters his gun and follows.

(CONTINUED)

25 CONTINUED: 25

The man vaults a chest-high gate and takes off down the adjoining street.

Nick goes over the same gate in a flying tackle that's not humanly possible, takes the guy down in a heap.

Grabbing the guy by the collar, Nick pulls him to his feet.

It's DAVID CONSTANTINE.

And off Nick's reaction --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 EXT. STREET BY DAVID'S HOUSE - NIGHT - CONTINUOUS 26

David, winded and panting, stares at Nick like a deer in headlights.

NICK
David Constantine, I presume? *

DAVID
(wary)
You really a cop?

NICK
(shows badge)
Nick Knight, Metro Homicide. A lot of people are looking for you.

DAVID
I didn't kill Johnny.

NICK
I didn't say you did. I'll take you downtown and you can give your statement to the Prosecutor.

DAVID
No!

He tries to pull away but Nick still has a firm grip on him.

DAVID
(pleading)
Detective, I know this is your job, but I gotta ask you... Walk away like you never saw me.

NICK
I know what you're used to, Mr. Constantine, but I'm not for sale.

DAVID
I'm not offering, I'm begging... I'm putting my life in your hands. My family...
(beat)
If they think I betrayed them, I'm a dead man. Anywhere you take me, I'm a dead man.

(CONTINUED)

26 CONTINUED: 26

NICK
If you testify for the Crown, you'll see your great-grandfather in jail. He can't hurt you from there.

DAVID
I can't testify against him. He's my family. It was never about taking him down.

NICK
Johnny Lamar thought it was.

DAVID
He thought that was the way to get me out.
(beat)
That's not who I want to be. I don't want to turn on my family, I just want to start over, somewhere far away...
(right at Nick)
I grew up with killing, but I don't want to be a killer.

Nick hears that...

27 EXT. PARIS ALLEY, 1925 - NIGHT 27

Nick moves along briskly, glances back over his shoulder, alert for trouble. He holds his arm to his coat, as if supporting something underneath it. When he faces forward again, he stops in his tracks.

LACROIX has appeared. He stands glaring at Nick. Nick looks away from Lacroix's accusing stare. (NOTE: French translation is required for this scene)

LACROIX
Ou etiez-vous? *

NICK
(beat)
Je marchais. *

LACROIX
N'essayez pas de me mentir, *
Nicholas, vous en etes incapable. *
Where have you been?

Off Nick's silence, Lacroix steps closer.

(CONTINUED)

27 CONTINUED: 27

LACROIX (cont'd)
What have you got there? In your coat?

NICK
I don't know what you're talking about.

Lacroix steps even closer, his anger growing.

LACROIX (cont'd)
I will not ask again.

Lacroix holds out his hand. Nick reaches into his coat, produces a cloth sack. Lacroix snatches it from him. Beat. Then Lacroix opens the sack, looks inside. His expression darkens, he glares at Nick, then reaches into the sack, produces a handful of bizarre-looking herbs.

LACROIX (cont'd)
What have we here?

Lacroix replaces the herbs, produces a small vial of greyish liquid. The bottle has a Chinese inscription as a label. Lacroix doesn't have to read the lanquage to understand what's going on.

LACROIX (cont'd)
Rare medicinal herbs... Chinese elixers... Nicholas continues to look for a cure.

He replaces the vial; a casual movement laced with brimming rage. He draws the strings on the sack.

LACROIX (cont'd)
Why didn't you just tell me you'd been to the Apothecary's...? There's no cause for secrecy between us.

And he lashes out, smashes Nick across the face with the back of his hand, grabs Nick by the coat, pulls him face to face, holding him with a strength Nick can't begin to equal.

LACROIX
This is how you thank me? This is how you repay me?!

NICK
It's not about you!

(CONTINUED)

27 CONTINUED: 2 27

LACROIX
Of course it is. I gave you life. I gave you power. I gave you my eternal protection. And you want to go back? How do you think that makes me feel?
(close in Nick's face)
You will stop this pathetic search for a cure. You make a fool of yourself, and a fool of me. You are my creature, Nicholas. You are made in my image.

NICK *
Then I am a monster. *

This stings Lacroix. He releases Nick, looks away a moment. * When he looks back to Nick, Lacroix is VAMPED. *

LACROIX *
(almost a growl) *
Why are you doing this to me? *

NICK *
I've done nothing to you, Lacroix. * You did this. ...Perhaps there is no * cure. But that won't stop me from * leaving you. Kill me if you wish. * Either way, I will leave you. *

And Nick turns and walks off into the night. Lacroix watches * him go... A hard look of resolve. *

28 EXT. STREET BY DAVID'S HOUSE - THE PRESENT - RESUME 28

ON NICK, on his look, then INCLUDING David. *

DAVID
Please... I have to get away. The police can't protect me, you must know that.

He trails off. Looks into Nick's stoic face. Thinks he sees Nick's decision there.

DAVID
(resigned)
I should never have come back here. I just had to make sure they were all right.
(MORE)

(CONTINUED)

28 CONTINUED: 28

DAVID (cont'd)
(weary)
I wanted to give them a different kind of life. I don't want my son to grow up like I did.
(beat)
I suppose it was a foolish dream. We are who we are.

And off Nick --

29 INT. PRECINCT - COHEN'S OFFICE - NEXT NIGHT 29

Mid-scene.

COHEN
You had him, and you didn't bring him in?

NICK
He didn't want to come.
(beat)
He just wants to walk away.

COHEN
Do I look like I care what he wants? He could be the key to taking down the Constantine family once and or all.

NICK *
He could be killed before you got him * to a courtroom. Captain, we can't * absolutely guarantee his safety here. * The Constantines have got to people on * Death Row, let alone a police * precinct. *
(beat) *
He's not going to testify. He's not * wanted for anything. There are no * warrants. *

Cohen is frustrated but she can't force him.

COHEN
(as a dismissal)
Thanks for the legal briefing, Detective.

As he moves out the door, she calls after him:

COHEN
He won't last a day without our protection.

She slams the door on him. Nick winces.

30 INT. BULLPEN - CONTINUOUS 30

Nick moves to his desk.

SCHANKE
She took that well, I thought.

Nick raises an eyebrow at him.

SCHANKE
You still have your badge and your gun, don't you?
(beat)
She's right, you know. He's not safe out there.

NICK
He wouldn't be any safer in here.
(off Schanke's paperwork)
You still doing that fatherhood questionnaire?

SCHANKE
(nervous glance at Cohen's office)
Shh... Yeah, why?

NICK
A father is someone who'll risk everything so his child can have a better life than he had.

SCHANKE
Hey, that's good.
(scribbling hastily)
"...risk everything..." What was that last part?

But Nick's gone.

31 INT. NATALIE'S LAB - NIGHT 31

Natalie's shuffling papers in a file cabinet while she talks to Nick, searching for something.

NATALIE
What did you expect, Nick? You knew she wasn't going to like it. She's been trying to salt Thomas Constantine's tail since I was an intern.

NICK
Getting David killed isn't going to do that.

(CONTINUED)

31 CONTINUED: 31

NATALIE
So you did what you thought was right. You cut him loose.

NICK
Not exactly.

NATALIE
Not exac -- ?
(she knows before she asks)
Where is he?

NICK
My place.

That got her attention. She slams the file drawer shut and turns to him.

NATALIE
Nick, you're a cop. You can't get involved with something like this.
(off his silence; infinite patience)
Why?

NICK
Because I know how powerful his family is. The Captain's right, he'll never get away without some help.
(trying to put his finger on it)
He's trying to make a new start... cut his ties to the past. It's dangerous... and it's not easy. Even when they're trying to kill you -- they're still your family.

NATALIE
(making a face)
Ouch. Sounds like an epitaph.
(beat)
Was it that hard for you? Leaving them?

NICK
Parts of it.

32 INT. HOTEL ROOM - PARIS, 1925 - NIGHT 32*

Janette's room. She turns at a tapping on the window. Nick is there.

(CONTINUED)

32 CONTINUED: 32

She hastily opens the window and pulls him inside.

JANETTE
Nicholas. Did Lacroix find you?
(beat, searching his face)
He was so angry...

NICK
(shaken)
He found me.
(this isn't easy)
I have to leave. He'll never let me live as long as I'm searching for a cure.

JANETTE
(shakes her head)
But you'll never find one.
(beat)
Forget about it, and stay.

NICK
I can't. I can't live as we do any longer.
(beat)
I'll leave Paris tonight. Before he can find me again.
(off her dismay)
Come with me.

JANETTE
And do what? This is my home.

He's not surprised by her answer.

NICK
I'm sorry.

He starts to move back toward the window. Janette stops him with a hand on his arm.

JANETTE
You can go to Don Constantine. In America.

She moves to a steamer trunk, begins throwing her dresses onto the bed, during:

JANETTE (cont'd)
He knows about our kind, about what we are... He helps us when we need to travel.
(beat)
He can help you.... disappear.

(CONTINUED)

32 CONTINUED: 2 32

The steamer trunk is empty. She takes Nick's hand and pulls him toward her for one last embrace.

JANETTE (cont'd)
I'll make the arrangements immediately. You'll sail within the hour. *

Then, as he moves to step into the trunk, she takes an intricate diamond necklace from her throat, presses it into his hand.

JANETTE
You'll need this.

Their hands clasp for one long moment, then Nick folds into the trunk.

As she shuts the trunk and latches it...

33 INT. DAVID'S HOUSE - LIVING ROOM - NIGHT 33

Mid-scene. Karin is staring incredulously at Nick.

KARIN
It can't be true. David would never want to leave. He loves his family.
(beat; it's that simple)
He always puts family first. That's how he was raised.

NICK
He wants what's best for you and your son -- even if it means crossing Thomas Constantine.

KARIN
But that's silly. David's great-grandfather wants what's best for us, too. He's always taken good care of us. *

NICK
Did you know Constantine was planning to turn over the business to your husband?

KARIN
Everyone knew. From the day David was born.

(CONTINUED)

33 CONTINUED: 33

NICK
That's why he's doing this.
(intense)
Look at the old man. Look at the world he lives in. That's not the life David wants for you.

And off her hesitation --

34 EXT. NICK'S BUILDING - DAY - ESTABLISHING 34

DAVID (O.S.)
Why doesn't she call? Why doesn't she come?

35 INT. NICK'S LOFT - DAY 35

The blinds are closed. Nick stands at the stove, preparing a pot of tea for David. David paces near the t.v.

NICK
(diplomatic)
It's a big decision, David. Giving up everything she knows. *

A pause. David nods, paces, happens to stop about midway between the couch and the telephone table. Then: * *

DAVID
They're my family, for God's sake. Doesn't she know I'm trying to help them?

They HEAR the elevator arriving at Nick's door. Nick whirls at the SOUND. * *

DAVID *
There she is. Didn't you say she's have to buzz up first? * *

NICK *
Get down! *

Nick races for David. Seeing this, David freezes. *

ON THE DOOR - SLOW MOTION *

Carey and Jim, automatic weapons in hand, appear in the doorway. * *

ON NICK'S EYES -SLOW MOTION *

Yellow. Feral. Blurring out of frame as *

(CONTINUED)

35 CONTINUED: 35

NICK - SLOW MOTION *

dives across the room. *

CAREY AND JIM - SLOW MOTION *

Open fire, as: *

FULL SCENE - REAL TIME *

Nick slams into David, they crash to the floor behind the couch. * *

Bullets stitch against one wall. A line of holes across the shutters lets in needle-beams of sunlight. * *

DAVID *
How did you-- *

NICK *
Stay down. *

He doesn't take his own advice, though. *

ANOTHER ANGLE *

Carey and Jim have moved into the room, splitting up. *

Nick, just a blur, slams into Carey, knocking his gun aside. Carey slams back onto the small staircase. * *

Jim comes at Nick from behind, swinging the butt of the gun like a club. Nick grabs it with one hand, holds it; Jim can't budge it an inch.

Nick swings the gun one-handed and Jim, holding onto the other end, is flung against the doorjamb and crumples.

CAREY
What the hell --

Carey throws himself against Nick with all his strength and they tumble. * *

A BEAM OF LIGHT

from one of the bullet holes -- as big around as a quarter -- falls on Nick's arm. The flesh sears red instantly.

NICK

With a scream of anger and pain, he rolls out of the light, taking Carey with him, winding up on top of him.

(CONTINUED)

35 CONTINUED: 2 35

For a split second Carey sees yellow eyes, sees bared fangs, sees his life flashing before him.

Then Nick sees --

DAVID

looking over the back of the couch at him, eyes wide, mouth open. He saw it all. *

David reacts to Nick's frightening gaze on him. Bolts for the door.

NICK

Lets go of Carey to grab David.

CAREY scrambles to his feet, collects Jim at the door and they rush out, slamming the door behind them. We HEAR the elevator start to descend, while: * *

DAVID struggles with Nick. Nick, back to normal, holds onto him. *

NICK
David -- David, stop. I'm not going to hurt you.

*

DAVID
(a whisper)
What are you?

NICK
The only thing that can protect you.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 INT. NICK'S LOFT - DAY - CONTINUOUS 36

Nick gets a roll of gaffer's tape out of a kitchen drawer. David moves with him, staring at him in fascination, almost awe.

DAVID
My great grandfather told me there are creatures in this world... that no one knows about today. *

Nick moves to the window, avoiding the beams of sunlight as though they were lasers.

NICK
Your great grandfather's fortune is built on deals that can't face the light of day. *
(beat)
Men with secrets will always pay for men like Constantine to help them hide.

Nick is slapping tape over the holes in the shutters, moving quickly to avoid getting burned.

DAVID
You know him.

David takes the roll of tape from Nick and, stepping into the path of the sunbeams, patches up the rest of the holes.

NICK
I knew him.
(beat)
I know what it's like, not wanting to be what you are.

37 INT. CONSTANTINE HOUSE - CONFERENCE ROOM - DAY 37

Carey and Jim are reporting to Constantine.

CAREY
I know it doesn't sound right, sir, but I swear, he was that strong. It was like the bullets didn't faze him.

CONSTANTINE
Did he change?

(CONTINUED)

37 CONTINUED: 37

CAREY
(doesn't want to say; knows how it sounds)
Change? Uh, change how?

CONSTANTINE
His eyes. His... teeth?

Carey doesn't have to say. It's clear from his relieved look.

CAREY
You know him?

CONSTANTINE
I know his kind.

38 INT. RAVEN - NIGHT 38

The place is jumping for a Sunday night. Nick enters with David in tow. They make their way through the intimidating crowd. Janette intercepts them as they reach the bar.

JANETTE
Who's your friend?
(takes a closer look)
Oh, no. Get him out of here. You can't keep bringing people here every time you don't know what else to do with them.

NICK
(to David)
Have a drink. Don't move from this spot.

He gestures to the bartender to set David up, and moves off down the bar with Janette a few feet.

NICK
(sotto)
Relax, it's just until I set up his disappearence. He's not staying long.

JANETTE
I don't want him staying at all.
(beat)
I have to do business in this town, Nicholas, and that means doing business with Constantine.
(MORE)

(CONTINUED)

38 CONTINUED: 38

JANETTE (cont'd)
I have a liquor license, I have health inspections... I can't afford trouble.

NICK
I don't remember you being afraid of Constantine.
(testing her)
He's only a man.

JANETTE
He's a fanatic. He will kill anyone, betray anyone, to protect his family.

NICK
Wouldn't we all.

On Janette's thoughtful reaction we FLASHBACK TO...

39 INT. HOTEL ROOM - PARIS, 1925 - NIGHT 39

Lacroix is there with Janette. She has her back to him, arms folded, striving for indifference in her tone.

JANETTE
Il est parti, alors, de grace, *
oubliez-le. *
(beat)
We can get a new one.

LACROIX
(real anger)
I don't want a new one.
(forcibly calming himself)
I liked that one.

JANETTE
(quiet)
Yes.

He takes her by the arms, turns her to face him, his voice a low purr.

LACROIX
Que vous a-t-il dit, Janette? Qu'il *
n'est plus des notres?
(off her silence)
Nonsense. He will always belong with us. You know that.
(hard)
Il serait perdu sans nous. *

(CONTINUED)

39 CONTINUED: 39

Janette's eyes drop.

JANETTE
(a whisper)
Constantin. Je l'ai envoye chez Constantin. * *

40 INT. RAVEN - THE PRESENT - RESUME 40

Stung, Janette pulls her arm out of Nick's grasp.

JANETTE
You know how that happened.
(they've been through this before)
You were confused. You needed us.

NICK
I needed to get away... and you led him right to me.

JANETTE
I was trying to help you.

NICK
I'm sure you were.
(tight)
Stay out of it this time. And don't call his Daddy to come get him.

JANETTE
Fine. It's his funeral.

She moves away. Nick moves back to David.

NICK
You'll be safe here for a couple of hours while I arrange for you to get lost.

41 INT. CONSTANTINE HOUSE - CONFERENCE ROOM - NIGHT 41

Old Constantine stands, supported by a cane, gazing at a wall of portraits, including his own as a young man.

There's a sound of wind behind him and he turns to find Nick. Constantine's eyes narrow in appraisal.

(CONTINUED)

41 CONTINUED: 41

CONSTANTINE
(icy)
You haven't changed a bit.
(beat)
Last I heard, you were in Chicago.

NICK
I moved.

CONSTANTINE
So I see.
(beat)
And you're the one who has my great-grandson. The policeman. *
(off Nick's nod)
Vampire homicide cop. That's certainly one for the record books.

He finds it hilarious, but his laugh is short, interrupted by a cough.

CONSTANTINE
I remember you, Nicholas Whatever-you're-calling-yourself. A man who ran out on his family. Who put himself before those he owed his life to.
(beat)
Well, it's my family you're interfering with, now.
(smooth but dangerous)
I don't allow interference.

NICK
Don't send your people after David again.
(beat)
You don't want the trouble I can make.

CONSTANTINE
I'll come after him, all right. And I'll keep coming until I find him.
(beat)
There's no way to hide in this world.

NICK
(acknowledges)
There's always someone who'll betray you.
(beat)
You see -- I remember you, too.

(CONTINUED)

41 CONTINUED: 2 41

CONSTANTINE
When you met me, I was a young man, do you remember that?
(indicating the portraits)
I raised two sons and two grandsons to follow in my footsteps. I lost them all. Only I remain.
(beat; cold)
I don't expect you to understand. You'll be young forever. But for me, family is all that's left. My version of immortality.

Constantine gives another little coughing laugh at his own attempt at irony; then, harder:

CONSTANTINE
David is like another son to me. He's my last chance to pass on what I've built. What I am.

NICK
He doesn't want it.
(beat)
If he's like a son to you, do what a father would do: Give him the chance to do what he wants, not what you want.

CONSTANTINE
It doesn't matter what he wants. He is a Constantine. A prince can only be a prince, not a pauper.

NICK
I don't believe that.

CONSTANTINE
You never did.

42 EXT. STREETS - DRIVING - NIGHT 42

Nick's car moves along the quiet evening streets as --

LACROIX (V.O.)
It's a beautiful night out there, isn't it, boys and girls? I don't think I've seen a night like it in a hundred years.

43 INT. NICK'S CAR - NIGHT 43

Nick can't help smiling at that one.

44 INT. RADIO STATION - NIGHT 44

LACROIX
In fact this is no night to be inside... So let's turn off our radios and go out and play.

He flips off his mic and spins his chair to find --

THOMAS CONSTANTINE

supported by his silent, white-coated Attendant.

LACROIX
(false sympathy)
Oh, you're not looking well, Don Constantine.
(loving it)
Time's a bitch, ain't it?

Constantine has no interest in either jokes or self-pity.

CONSTANTINE
I'm here for the favor you owe me.

And off that --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

45 INT. YOUNG CONSTANTINE'S OFFICE - 1925 - NIGHT 45

Lacroix and Janette, dressed elegantly for travel, stand with Young Constantine in the same office where Nick was unpacked from the trunk. Janette is quiet and miserable.

YOUNG CONSTANTINE
I'm sorry, I can't help you. I haven't seen him.

LACROIX
No?

Lacroix delicately reaches into Young Constantine's vest pocket and extracts the gold watch Nick traded for his freedom. Lets it dangle from his finger, swaying slightly. His expression is unreadable.

LACROIX
I gave him this. He was to keep it as long as he lived.
(soft and scary)
So either you helped him... or you killed him.
(beat)
It would make me very unhappy if it were the latter.

YOUNG CONSTANTINE
I assure you, he's fine. He's... travelling.

LACROIX
Ah, but where?
(off Young Constantine's silence)
He probably told you he was afraid for his life.
(a disparaging laugh)
I can't imagine where he got that idea.

He fixes Young Constantine with a stare that makes it clear where such an idea would come from.

LACROIX
I'm just trying to keep my family together. Surely you understand that.
(beat)
I'd be eternally grateful for your help.

Now <u>there's</u> an offer you <u>really</u> can't refuse.

46 INT. RADIO STATION - NIGHT - THE PRESENT - RESUME 46

Constantine, rickety on his feet but still impressive, stands over Lacroix, who's leaning back in his chair, contemplating the old man thoughtfully. The Medical Attendant blends into the background as always.

CONSTANTINE
I won't have David leaving the family. It can't be allowed.
(beat)
I did you the favor you asked, one man to another -- one father to another. Now I want the favor returned.

LACROIX
I have an excellent memory for old accounts.
(beat)
You would have brought me his head on a platter if I had asked it. Is that what you want from me now?
(devilish)
Be careful, I do have a tendency to take things literally.

CONSTANTINE
He can sit beside me at the head of the table, or he can be buried beside his father. The choice is his.

47 INT. DAVID'S HOUSE - LIVING ROOM - NIGHT 47

A number of Adam's crayon drawings (of a father's day nature) are strewn about the room as Nick talks to Karin. *

KARIN
I don't know what you're doing here, Detective. It really has nothing to do with you. It's a family matter.

NICK
I just have one question.
(beat)
Did you think you were helping him? Is that why you told Constantine where he was?

KARIN
(flustered)
I don't know what you --

(CONTINUED)

47 CONTINUED: 47

NICK
You knew David was staying with me.
(beat)
But did you know Constantine sent his men there to kill David?

KARIN
No! They're supposed to bring him back.
(earnest)
I just want to put everything back the way it was before.

NICK
That's not going to happen.
(beat)
Constantine kills whoever betrays his family. Even David.

KARIN
I thought... if he came back, he'd be safe.

NICK
If he came back? If he came back and became just like his great-grandfather? Is that what you want for him?

He picks up one of Adam's Father's Day drawings.

NICK (cont'd)
Is that what you want for your son?

KARIN
(takes the drawing)
All I want for my son right now is his father. But I have no idea where he is.
(the hurt showing)
This is how David takes care of us? By running out? By not being here on Father's Day?

Nick has no response for that. He looks at his watch in frustration.

(CONTINUED)

47 CONTINUED: 2 47

NICK
(checks his watch)
I have to go. *

He heads for the door, turns back on the threshold.

NICK
He wants you to come with him. That's what this is all about. You have to decide for yourself which is more important to you -- the Constantine Family, or your own family.
(beat)
And then you'd better pack.

She starts to move out. Karin catches up to him, puts Adam's artwork in his hand.

KARIN
Could you... Could you give it to him?

NICK
Sure. *

48 EXT. PRECINCT - NIGHT 48

Nick hurries up the steps.

49 INT. PRECINCT - ENTRANCE - NIGHT 49

Natalie's coming out, a file-box in her arms, as Nick's coming in.

NATALIE
Hey, you. Have you seen Schanke? Captain's looking for him.

NICK
I'm him.

Natalie eyes him up and down.

NATALIE
I don't think so. For one thing, you cast a narrower shadow.

Nick checks in as --

NICK
I'm subbing for him so he can be with his family. *

(CONTINUED)

49 CONTINUED: 49

NATALIE
(teasing)
Ooh, you're making me go all warm and fuzzy inside.
(on the move)
Speaking of which, I've got a hungry cat waiting at home and evidence to deliver, and since nobody volunteered to sub for me --

She bumps the door open with her butt and heads out. Nick turns to the bullpen, then freezes as he sees:

LACROIX

Sitting at Schanke's desk, making himself at home, poking through the drawers.

50 INT. HOTEL LOBBY - LOS ANGELES, 1925 - NIGHT 50*

Nick is crossing the lobby toward the front door when

LACROIX AND JANETTE

step up on the two sides of him.

LACROIX
I commend your choice. Los Angeles has such... possibilities. Although rather too much sun for my liking. *

NICK

reacts like he's seen a ghost. Tries to backpedal but Lacroix takes his arm.

LACROIX
Let's not make a scene, shall we?

NICK
How did you find me?

LACROIX
I'll always find you, Nicholas.

He reaches in his pocket and holds out the watch he took off Young Constantine, offering it back.

LACROIX
Let's just forget all about this little episode, shall we?
(MORE)

(CONTINUED)

50 CONTINUED: 50

LACROIX (cont'd)
I wouldn't want to hold it against you.

The implied threat is clear.

A long moment, then Nick takes the watch.

51 INT. PRECINCT - BULLPEN - NIGHT 51

Nick stands over Lacroix.

NICK
What do you want?

LACROIX
Do I have to want anything?
(beat)
Let's talk about families, Nicholas. That's what's on everyone's minds.

He picks up Adam's Father's Day card from Nick's desk and holds it up in front of himself like a caption.

LACROIX
What is a father?
(smug)
He's the man who made you what you are. Like it or not, Nicholas, I'm the only father you've got.

He tosses the card at Nick.

LACROIX
And as your father, I must say, I'm disappointed in you. Sticking your nose in where you're not wanted.

NICK
(gets it)
Constantine came to you.

LACROIX
It's a matter of an old debt.
(harder)
I want you to stay out of it. I think a child owes his father that much courtesy.

NICK
What about what a father owes his child? It goes both ways.

(CONTINUED)

51 CONTINUED: 51

He's hit a nerve. Lacroix is thrown for a second, then:

LACROIX
Let's see what your friend Schanke has to say about that, shall we?

He holds up the mimeographed questionnaire.

LACROIX
"A father provides: Love, discipline, guidance, protection, and support." Not bad.

NICK
He left out freedom.

LACROIX
So would I.
(the joke's over)
Why drag this out any longer? If David Constantine doesn't go back to his family, I'll find him and I'll kill him. You aren't strong enough to stop me.
(beat)
What do you care, anyway?

NICK
I think you understand.

LACROIX
Maybe I do.

NICK
Then do for him what you wouldn't do for me.
(beat)
Let him go.

And off that loaded moment --

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

52 INT. CONSTANTINE HOUSE - CONFERENCE ROOM - NIGHT 52

Constantine sits alone at the big table, nursing a drink. He looks up as Lacroix arrives on the scene.

CONSTANTINE
Is it done?

LACROIX
And if I said it was?

CONSTANTINE
What do you mean?

LACROIX
There's only one way it can end now. You know how stubborn children are.
(beat)
The boy wants to leave. That isn't going to change.

CONSTANTINE
He thinks there's some better life out there than what I can give him?

LACROIX
(a shrug)
It's always about what they want, isn't it? They can be so thoughtless.

He moves closer to Constantine, locking eyes with him.

LACROIX
Do you want him killed? Is that what you want?

With a heavy sigh, Constantine rises from the table, moves shakily over to the portraits of his sons and grandsons.

CONSTANTINE
They were supposed to take my place.
(off one of the pictures)
David's grandfather. Dimitri. My oldest. He looked just like me. He should be the one standing here today. But this isn't an easy business... you take some casualties...
(MORE)

(CONTINUED)

52 CONTINUED: 52

CONSTANTINE (cont'd)
Dimitri was in the wrong place at the wrong time.
(re another photo)
We lost his brother Stefan in the Big War.
(eyes closed, remembering)
I remember thinking I'd never make it another twenty-five years, until Dimitri's boys were old enough to take over...
(beat)
Then another twenty-five until David was ready.
(indicating two photos of servicemen, circa 1970:)
David's uncle died in Vietnam. His father made it back... But he never really came back.
(shakes his head)
He didn't last five years.

He moves back toward the table with careful steps, leaning heavily on his cane.

CONSTANTINE
I'm a tired old man, just hanging on.
(beat)
Without David, it all ends. The family, the business, everything we are. He and his son are the last of the Constantines.
(it's over)
When I die, everything I built will disappear.

He turns to Lacroix.

CONSTANTINE
That doesn't mean anything to you, does it? But it means everything to me.
(hard)
You owe me.

53 EXT. LOADING DOCK - NIGHT 53*

A "Northern Forwarding" transport truck is parked in one of the loading bays. David paces nervously near the truck. Nick watches the area. *

(CONTINUED)

53 CONTINUED: 53

NICK
I don't know if she's coming, David. Why don't you get in the truck? *

DAVID
You don't understand... I can't leave without them. I didn't do this for me; There's no point in leaving if I have to leave them behind.

NICK
She has to make her own decision. Otherwise you might as well have stayed.

The sound of FOOTSTEPS approaching. Nick gets in front of David, then relaxes as they recognize Karin approaching, carrying Adam.

David runs to them, takes his son in his arms, embraces his wife.

DAVID
Thank God you're here.

KARIN
Where are we going?

DAVID
It'll be all right, don't worry, The truck will take us to the Hamilton * Airport. Nick took care of * everything.

A dark car is approaching, its headlights sweeping the area. *

NICK
(herding them toward the truck) *
Quickly...

Too late. The limo pulls up. Thomas Constantine climbs out, looking suspiciously spry.

Nick gets in front of David and his family, ready to fight.

Lacroix gets out of the opposite door of the limo, looks at Nick pityingly over the top of the car.

LACROIX
We know how that would end, Nicholas.

(CONTINUED)

53 CONTINUED: 2 53

NICK
(to David; urgent)
Take your family. Run. I may be able to hold him off.

DAVID
What do you mean? You're stronger than --
(catching on)
Oh.

The color drains from his face. He takes in the tableau before him, the near-palpable challenge crackling between Nick and Lacroix. Something sets in his face. He presses Adam into Karin's arms.

David steps out from behind Nick. Shakes off Nick's attempt to hold him back.

DAVID
(to Constantine)
Karin and Adam are leaving. I'll run the family if you want me to run the family, or you can shoot me if you want to shoot me. But my son isn't going to be raised this way.

He's toe to toe with Old Constantine. A tense pause, then Constantine cracks a smile, pats David's cheek lovingly.

CONSTANTINE
That noble streak is endearing. You get it from your Uncle Stefan.

David stares at him, not quite believing.

CONSTANTINE
A wise man once said that love demands sacrifices of us all.
(beat)
It's my turn to let something go.

DAVID
Are you telling me...

CONSTANTINE
I've buried enough sons for a lifetime. That's not the legacy I want to leave.
(beat)
I hear Los Angeles is a good place to start over these days. They need people with your energy to help them rebuild. *

(CONTINUED)

53 CONTINUED: 3 53

There's a beat, then David pulls his great-grandfather into an embrace.

Nick slides over by Lacroix.

NICK
What did you say to him to change his mind?

LACROIX
(plays it down)
Oh, the old man was just worried about having someone to take care of his business when he died.
(a shrug)
Personally, I don't think he's ever looked better. He could live at least another hundred years.

Nick looks to him...

Lacroix's beatific smile has just the barest hint of fang showing.

LACROIX
I owed him one.

And off Nick's shocked realization...

FADE OUT.

END OF ACT FIVE

ACT : TAG

FADE IN:

54 EXT. TORONTO - SUNDOWN - NEXT NIGHT 54

55 INT. PRECINCT - NIGHT 55

Nick's already at his desk when Schanke arrives.

NICK
(with a look at the wall clock)
You're going to wind up with another extra shift.

SCHANKE
With my luck, it'll be on my kid's birthday.
(beat; a little awkward)
Listen, Nick... thanks again for standing in for me.
(holding up stilling hand)
And before you say it was nothing, it was something. It was important to me, and you came through, and that means a lot... partner.

Nick considers and discards a wry line or two, finally just says:

NICK
You're welcome.

The mushy stuff out of the way, Schanke sits at his desk and, while rifling through a drawer:

SCHANKE
So, did I miss anything?

NICK
(a beat)
Not really.

Schanke's head comes out of the drawer. Distracted, not quite irritated:

SCHANKE
Have you seen my questionnaire?

And off Nick's look --

LACROIX (PRE-LAP)
Good evening, Toronto.

56 INT. RADIO STATION - NIGHT 56

On the air.

LACROIX
As all the night creatures come crawling out of their dens, the Nightcrawler comes on the air.

He cracks open a paperback "Hamlet" and settles in:

LACROIX
Whose little ears are listening tonight? It's a school night, so it's time for a little Education.
(reading)
"I am thy father's spirit, doomed for a certain term to walk the night."

57 INT. NICK'S CAR - DRIVING 57

Smiling fondly. A bit of nostalgia.

58 INT. RADIO STATION - NIGHT 58

As Lacroix continues his recitation:

LACROIX
(reading)
"And in the porches of mine ears did pour -- "

He notices NICK on the other side of the control room window, half hidden by Lacroix's reflection. Lacroix favors him with a benevolent smile, waves him into the booth.

LACROIX
What's this, gentle listeners? A visitor?

Lacroix looks down as

THE GOLD POCKET WATCH

(from the flashbacks) is put on the sound board beside him.

LACROIX

picks up the watch, looks up at Nick.

NICK
(quiet)
Happy Father's Day.

(CONTINUED)

58 CONTINUED: 58

Lacroix flips off the live mic; the red light goes out.

LACROIX
(re: the mic)
I don't know who's listening, anyway. Besides you.
(beat)
So... a father is the home you will always return to... sooner or later.

Nick shakes his head.

NICK
I'm not coming back to you.
(beat)
I just came to say thank you.

He moves out, leaving Lacroix with the watch in his hand.

As Nick moves away, visible through the glass, Lacroix flips the mic back on and leans into it.

LACROIX
They say if you love something, let it go. If it was yours to begin with, it will learn its lesson and come back.

ON NICK

Moving down the hallway.

LACROIX (V.O.)
You'll be back, Nicholas. I can wait.

LACROIX

flips the watch open to reveal --

THE INSCRIPTION

The single word, "FOREVER."

LACROIX (V.O.)
I have all the time in the world.

FADE OUT.

THE END